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my lord such-a-one, that prais'd my lord such-a-one's horse, when he meant to beg it . . . and now my Lady Worm's; chapless and knock'd about the mazzard with a sexton's spade. Here's fine revolution, if we had the trick to see't."

With the mention of the Lawyer and the Rich Man the tone becomes unmistakably macabre. "Why might not that be the skull of a lawyer? Where be his quiddits now, his quillets, his cases, his tenures, and his tricks? Why does he suffer this rude knave now to knock him about the sconce with a dirty shovel, and will not tell him of his action of battery? Hum! This fellow might be in's time a great buyer of land, with his statutes, his recognizes, his fines, his double vouchers, his recoveries. Is this the fine of his fines, and the recovery of his recoveries, to have his fine pate full of fine dirt? Will his vouchers vouch him no more of his purchases, and double ones too, than the length and breadth of a pair of indentures? The very conveyances of his lands will hardly lie in this box, and must the inheritor himself have no more, ha?"

Ophelia and Yorick complete the list, Ophelia corresponding to the Gentlewoman of the old Dance, and Yorick to the Fool. As the "inheritor" was mentioned in Hamlet's remarks on the buyer of land, so the "lady" appears in his lament for Yorick. "Here hung those lips that I have kiss'd I know not how oft. Where be your gibes now, your gambols, your songs, your flashes of merriment, that were wont to set the table on a roar? Not one now, to mock your own grinning? Quite chop-fallen? Now get you to my lady's chamber, and tell her, let her paint an inch thick, to this favour she must come. Make her laugh at that."

To sum up, we have in scene i, act V of *Hamlet* the following stock characters of the Dance of Death: the Auctor, the Lector, the Gentlewoman, the Politician, the Courtier, the Lawyer, the Rich Man, the Heir, the Lady, and the Fool.

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Julius Caesar II, i, 10-34

The soliloquy of Brutus at the beginning of the second act of *Julius Caesar*, in which Caesar is compared to a serpent still in the egg, may be a further indication that Shakespeare is following some sixteenth century Latin play, now lost. The phrase "Et tu, Brute," in the following act, not found in any of the historical accounts of the assassination, has often been thought to suggest such an origin. Professor Ayres has, further, shown that Shakespeare's conception of the character of Caesar is not that of the historians, but rather that of the sixteenth century writers of tragedies on this then popular theme.

The soliloquy of Brutus referred to has seemed rather flat to most critics. Coleridge, for example, calls it singular; Hudson speaks of Brutus' "giddiness of the head"; Hodge calls it a "sophistic device." But it must be noted that the soliloquy would in Latin have much more point, from a play on the word *regulus*, appearing in Shakespeare's play as "adder."

The meaning of the words "brings forth the adder" is, of course, "hatches the adder from its shell"; this is proved by the last lines of the passage:

And therefore, think him as a serpent's egg
Which, hatch'd, would, as his kind, grow mischievous,
And kill him in the shell.

Adder is the common translation for the Latin *regulus*, the crowned serpent, often called basilisk or cockatrice. In the Vulgate, *Proverbs* 23, 32 appears thus: *Mordebit ut coluber, et sicut regulus venena diffundet*. The King James version here translates *regulus* as *adder*, with the marginal gloss: "Or a cockatrice."¹

The stories of the birth of the cockatrice or *regulus* from the egg of a cock, and of the deadly power of its mere glance, are familiar enough; it, if any serpent, would "crave wary walking." Lemnius in his *De occultis Miraculis Naturæ* (ed. 1598), Bk. iv, ch. 12, gives this account: "Ubi vero decrepitus [gallus] esse incipit, ac senectute confici, quod nonnullis septimo, nono, aut ad summum decimo-quarto euenit, pro virium vel robore vel imbecillitate, aut etiam concumbendi assuetudine, qua nulli non animantium naturæ vis deiicitur atque eneruatur, ouum profert æstiuus mensibus, ac Caniculæ sideris exortu, ex putrefacto, opinor, seminis excremento, aut humorum colluue conflatum, forma non oblonga, vel ouali, vt gallinis assolet, sed rotunda atque orbiculata, colore modo luteo, buxæo, flauescenti, versicolore, lurido, ex quo produci basiliscum, Latine regulum, nonnulli opinantur, venenatam bestiam, sesquipedali magnitudine, triplici frontis apice, tanquam regio diademate insignitam, erecto infestoque corpore, atque oculis vibrantibus, quibus obuios halitus contagione conficit." In this passage the *æstiuus mensibus* corresponds to Shakespeare's "bright day," and *produci* to his "brings forth."

The whole point of the soliloquy, however, is to be found in the double meaning of the word *regulus*, and this point is lost altogether in translating it "adder"; in its original meaning, as a diminutive of *rex*, it would be the natural, somewhat contemptuous term for Brutus to use of Caesar as a would-be king, an unhatched kinglet. This play on the two meanings of *regulus* is quite in keeping with the character of Brutus as he is portrayed in the tragedy, and is of a sort to appeal to any sixteenth century

¹ I do not mean that the English word *adder* always meant *basilisk*; but only that *adder* was the common translation of *regulus* or *basiliscus*.

writer of Latin plays; it would furnish excuse enough for the whole passage. That Shakespeare noted it and kept it in mind is confirmed by the reference in *Hamlet* (a play in which many passages have a striking similarity to passages in *Julius Caesar*, probably its immediate predecessor) to King Claudius as a crowned serpent:

The serpent that did sting thy father's life
Now wears his crown.

Here, as in *Julius Caesar*, Shakespeare is evidently thinking of the *regulus* with its poisonous qualities as a suitable comparison for a king newly and wrongfully come to power. It is very noteworthy that he was also still thinking of Latin plays on the subject of Julius Caesar, as produced at the universities; this is shown by Polonius' remark:

"I did enact Julius Caesar. I was kill'd i' the Capitol;
Brutus killed me."

The basis of Brutus' whole soliloquy is thus a play on the word *regulus*. As Shakespeare in paraphrasing it in English could not find any word combining the two meanings of *regulus*, the whole passage loses most of its point and thus seems rather flat.

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"LOOKING UNDER THE SUN"

Professor C. Alphonso Smith's extremely interesting discussion (*Mod. Lang. Notes*, XXXVII, 120 f.) of the phrase *under the sonne he loketh* found in Chaucer's *Knichtes Tale* 839 and in certain modern ballads puts one in mind of an early instance of a very similar expression. In the Old English poem of *The Phoenix* we are told that the wondrous bird, who is waiting for the sun to rise at the edge of the water,—

under lyft ofer lagu lōcað georne . . . (line 101).

A literal, though of course very awkward, rendering of this line would be: 'he looks in the direction of (the space) under the sky (and) over the water.' For the meaning of *lyft*, see, e. g., *Elene* 1270 f.: *feoh āghwām bið / lāne under lyfte*; cp. *under heofenum*, *roderum*, *swegle*, *wolcnum*, *tunglum*, *sunnan*. If the phoenix had been watching for some object in broad daylight, the poet might well have said *under sunnan* (accusative) instead of *under lyft lōcað*.

The construction is thoroughly in accord with Germanic syntactical conceptions. Suffice it to mention *Heliand* 655 f.: *than sāhun sie sō wīslīko undar thana wolknes skion / up te them hōhen*